

THRO' THE CASTLE GATE

A PIANO SUITE FOR THE DEVELOPMENT OF
FACILITY AND STYLE

BY

DOROTHY GAYNOR BLAKE

1. The Juggler
2. The Courtyard Fountain
3. The Jester
4. The King Returns
5. Garden Romance
6. The Dancers

PRICE, 75 CENTS
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Also published separately in sheet music form



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SUGGESTIONS FOR STUDY

THE JUGGLER

Beside working for a rapid tempo and brilliancy of style the student should observe that the phrases are tossed from one hand to the other, alternating in musical importance throughout the first part. The second part requires a soft touch and good pedaling. The little run in this part is divided between the two hands to develop keyboard freedom and velocity. It must be played so evenly and connectedly that it will sound as though one hand is playing it all.

In both parts one must be a good "Juggler."

THE COURTYARD FOUNTAIN

The ability to play arpeggios smoothly with an even, uniform pressure on each key is an accomplishment commanding respect and well-worth working to attain. This piece should assist in developing arpeggio playing. Proper use of the pedal is necessary to sustain the broken chords to their completed resonance. The melody is a part of each chord, the top note, played with the fifth finger of the right hand. Playing it with sufficient weight to emphasize the melody will strengthen the little finger and playing the balance of the arpeggio lightly will tend to even the separate tones into a rippling harp-like accompaniment.

THE JESTER

In order to carry out the joking, rollicking spirit of this Court merry-maker the student should make much of the sharp staccato notes and contrast them to the fast legato running passages. Play with a strong precise rhythm throughout and take every opportunity to make sudden changes from loud to soft. This will help depict the whims and caprices of this jovial gentleman.

THE KING RETURNS

For the child who is insensitive or inclined to play too loudly through natural healthy vigor we seek out material requiring soft effects, shading, ritards and other musical means of obtaining contrasts. Such emphasis placed on interpretation is *not* helpful in developing keyboard strength. We find too little material definitely planned to require steady rhythm and a big round tone throughout. I found this lack especially acute in the cases of certain students of mine whose playing lacked assurance and robustness of tone.

Sometimes there is a real physical weakness of the hands and sometimes the student is just too modest to play out to the fullest of her natural power. Whatever the cause, this piece should help those whose playing lacks vividness and force.

GARDEN ROMANCE

This piece is designed to cultivate a perfect legato and a heavy pressure touch which will make the melody rich and sonorous. The left hand part is soft and subdued so the touch should be very light. This is possible as the two hands play separately throughout. Near the end are two measures where the hands play together but in this case they are equally important and so are to be played with an equal amount of pressure. The pedal remains down to connect the tones of each broken chord. There should be no attempt to play the left hand part legato as the reaches would be too great in many places. The bass was spread out purposely to necessitate correct pedaling which is another thing to be stressed during the student's preparatory work.

THE DANCERS

There are certain types of music in the advanced grades which must be played in a rapid tempo if they are to be musically effective. The student in his early development is confronted with the necessity of acquiring this assurance and facility and yet is often hampered by stumbling-blocks—hard spots—which interrupt the rhythm and discourage him from attaining the brilliance of execution he wants and needs. It is the composers responsibility to avoid these causes of discouragement. Speedy passages must lie well for the hand. Sequences and repetitions of figures which facilitate both velocity and memorizing, must be identically fingered when introduced in different keys. The student may then be sure of the fingering and construction of each phrase and may increase the tempo without uncertainty. Careful analysis is the best way to prepare any piece and especially one of this type. It is my hope that this last one of the suite will add a bright spot to the student's increasing repertoire.

Dorothy Gaynor Blake.

The Juggler

DOROTHY GAYNOR BLAKE

PIANO

Cheerily *mp* *ritard.* **Allegro** *mf*

Musical score for "The Rose Tree" in 5/8 time. The score is written for piano (p) and includes a section for the left hand (L.H.). The tempo is marked "dolce". The key signature is one flat (B-flat). The score consists of two staves: a treble staff and a bass staff. The treble staff contains the main melody, and the bass staff contains the accompaniment. The score is divided into measures by vertical bar lines. The first measure of the treble staff has a 5/8 time signature and a key signature of one flat. The first measure of the bass staff has a 5/8 time signature and a key signature of one flat. The score includes various musical notations such as notes, rests, and fingerings. The tempo "dolce" is written above the first measure of the treble staff. The piano marking "p" is written below the first measure of the bass staff. The left hand section is marked "L.H." and begins in the fifth measure of the treble staff. The score ends with a double bar line.

5
3
1

mp

4

4

1 2 3 5 1

5 2 1
1

5 3 1
1

1 5 3 4
2

ritard.

(L.H. over)

Tempo Io

mp

rit.

mf

Allegro

2 4 2 3 4



The Courtyard Fountain

DOROTHY GAYNOR BLAKE

Andantino

dolce

PIANO

mp
*legato**R.H.*
*over**R.H.*
*over**cresc.**L.H.*
*over**L.H.**R.H.**mf**R.H.*
over

R.H. *R.H.*

5 2 1 5 2 1 5 3 1 5 2 1

5 2 1 5 2 1 5 3 1 5 2 1

R.H. *R.H.*

5 2 1 2 1 2 5 3 1 2 1 3

5 2 1 2 1 2 5 3 1 2 1 3

R.H.

5 2 1 2 1 2 5 3 1 2 1 3

5 3 1 8 (L.H. over)

The Jester

DOROTHY GAYNOR BLAKE

Allegretto

PIANO

*mf**mp*

The musical score for "The Jester" is written for piano in 4/4 time, key of D major. It consists of four systems of music. The first system is marked "Allegretto" and "PIANO", with dynamics *mf* and *mp*. The second system is marked "giocoso". The third system is marked "dolce". The fourth system is marked "legato". The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.



First system of musical notation. Treble clef, key signature of one sharp (F#). The melody is a continuous eighth-note run. Fingering: 1, 3, 2, 1, 3, 5. Bass clef accompaniment consists of chords and single notes. Fingering: 5, 1, 2, 4, 2, 5.



Second system of musical notation. Treble clef, key signature of one sharp (F#). The melody features chords and single notes. Fingering: 2, 1, 3, 1, 2, 1, 3. Bass clef accompaniment features eighth-note runs. Fingering: 5. *f energico*



Third system of musical notation. Treble clef, key signature of one sharp (F#). The melody features eighth-note runs and chords. Fingering: 2, 1, 5, 1, 2, 3, 2, 2, 1, 2. Bass clef accompaniment features chords and single notes. Fingering: 1, 3. *mp*



Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The melody features eighth-note runs and chords. Fingering: 2, 1, 3, 1, 1, 3, 2, 1, 3, 5, 2, 3, 2, 3, 4. Bass clef accompaniment features eighth-note runs and chords. Fingering: 1, 2, 3, 4. *f* *mp*



First system of musical notation. Treble clef, key signature of one sharp (F#). The melody in the treble clef features a long, sweeping slur across the first two measures. The bass clef accompaniment includes a triplet of eighth notes in the second measure, marked with a '3' below it.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The melody is marked *dolce* and features a slur over the first two measures, followed by a fermata. The bass clef accompaniment includes a triplet of eighth notes in the second measure, marked with a '3' below it.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The melody features a slur over the first two measures, followed by a triplet of eighth notes in the third measure, marked with '3', '2', and '1' above it. The bass clef accompaniment includes a triplet of eighth notes in the third measure, marked with '3', '2', and '1' above it.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The tempo is marked **Presto**. The melody features a slur over the first two measures, followed by a triplet of eighth notes in the third measure, marked with '3', '2', and '1' above it. The bass clef accompaniment includes a triplet of eighth notes in the third measure, marked with '3', '2', and '1' above it. The system concludes with a *f* (forte) dynamic marking.

The King Returns

DOROTHY GAYNOR BLAKE

Firmly- with dignity

PIANO

mf

The piano score for "The King Returns" is written in 4/4 time. It consists of five systems of music. The first system is marked "PIANO" and "mf". The second system is marked "f". The third system is marked "mf". The fourth system is marked "f". The fifth system is marked "mf" and ends with "Fine". The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.

First system of musical notation. Treble clef, key signature of one flat (B-flat). The system consists of two staves. The right staff has a treble clef and contains a series of chords and eighth notes. The left staff has a bass clef and contains a series of chords and eighth notes. The first measure of the right staff has a dynamic marking *f* and a fingering 5 3 1. The second measure of the right staff has a fingering 5. The third measure of the right staff has a fingering 3 1. The fourth measure of the right staff has a fingering 5.

Second system of musical notation. Treble clef, key signature of one flat (B-flat). The system consists of two staves. The right staff has a treble clef and contains a series of chords and eighth notes. The left staff has a bass clef and contains a series of chords and eighth notes. The first measure of the right staff has a dynamic marking *mp* and a fingering 3 1. The second measure of the right staff has a dynamic marking *dolce* and a fingering 4 1. The third measure of the right staff has a fingering 3 1.

Third system of musical notation. Treble clef, key signature of one flat (B-flat). The system consists of two staves. The right staff has a treble clef and contains a series of chords and eighth notes. The left staff has a bass clef and contains a series of chords and eighth notes. The first measure of the right staff has a fingering 4 1. The second measure of the right staff has a fingering 5 1. The third measure of the right staff has a dynamic marking *f*. The fourth measure of the right staff has a fingering 5.

Fourth system of musical notation. Treble clef, key signature of one flat (B-flat). The system consists of two staves. The right staff has a treble clef and contains a series of chords and eighth notes. The left staff has a bass clef and contains a series of chords and eighth notes. The first measure of the right staff has a dynamic marking *mf* and a fingering 4. The second measure of the right staff has a fingering 2 1. The third measure of the right staff has a fingering 5 3 2.

Fifth system of musical notation. Treble clef, key signature of one flat (B-flat). The system consists of two staves. The right staff has a treble clef and contains a series of chords and eighth notes. The left staff has a bass clef and contains a series of chords and eighth notes. The first measure of the right staff has a dynamic marking *f* and a fingering 5 2 1. The second measure of the right staff has a dynamic marking *ritard.* and a fingering 5 3 1. The third measure of the right staff has a dynamic marking *Da Capo al Fine* and a fingering 5 3 1. The fourth measure of the right staff has a dynamic marking *ritard.* and a fingering 5 3 1.

Garden Romance

DOROTHY GAYNOR BLAKE

*Andantino
espressivo*

PIANO

mp

The musical score for "Garden Romance" is written for piano in 4/4 time. It consists of five systems of music. The first system is marked "Andantino espressivo" and "mp". The second system is marked "a little faster". The third system is marked "sonore". The fourth system is marked "Gradually crescendo". The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.

First system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 2, 3, 1, 5. Bass staff has notes with fingerings 5, 2, 1, 2. A *mf* dynamic marking is present. The system concludes with a fermata over the final notes.

slower as at the beginning

Second system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 4, 2. Bass staff has notes with fingerings 5, 1, 3, 1. A *ritard.* marking is in the treble staff, and an *espressivo* marking is in the bass staff. The system concludes with a fermata over the final notes.

Third system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 3, 1, 2, 1. Bass staff has notes with fingerings 3, 1, 2, 1. A *cresc.* marking is in the treble staff. The system concludes with a fermata over the final notes.

Fourth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 3, 2, 5, 4, 2, 1, 2, 1. Bass staff has notes with fingerings 1, 2, 1, 2, 3, 5. A *f* dynamic marking is in the treble staff. The system concludes with a *ritard.* marking and a fermata over the final notes.

Fifth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 3, 1, 5. Bass staff has notes with fingerings 5, 2, 1, 2. A *mp* dynamic marking is in the treble staff, and a *pp* dynamic marking is in the bass staff. A *a tempo* marking is in the treble staff. The system concludes with a *pp* dynamic marking and a fermata over the final notes.

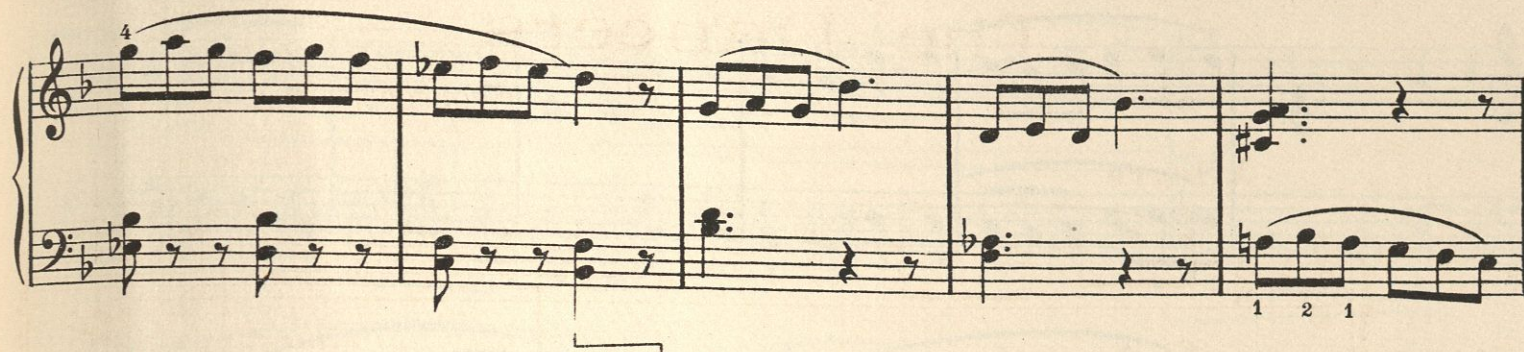
The Dancers

DOROTHY GAYNOR BLAKE

Allegro

PIANO

The piano score for "The Dancers" is written in 6/8 time. It begins with a treble and bass staff. The first system is marked *f* and includes a *ritard.* instruction. The second system is marked *mp*. The third system is marked *mf*. The fourth system is marked *mp*. The fifth system is marked *mf*. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.



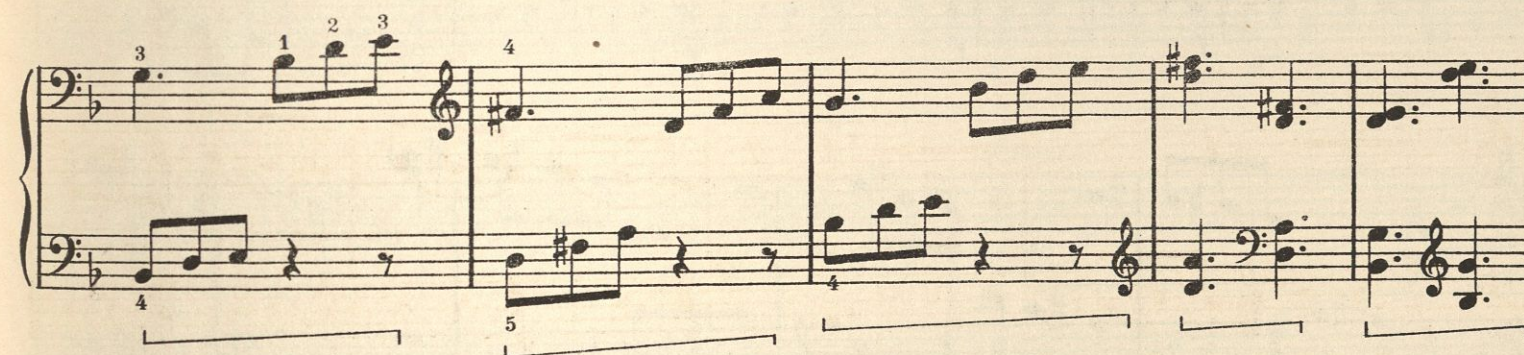
First system of musical notation. Treble and bass staves. Treble staff has a slur over the first four measures. Bass staff has a slur over the last two measures. Fingering numbers 1, 2, 1 are shown at the end of the bass staff.



Second system of musical notation. Treble and bass staves. Treble staff has a slur over the last four measures. Bass staff has a slur over the last four measures. Fingering numbers 1, 2, 4, 3, 1, 2, 3, 4, 1, 2, 4 are shown above the treble staff. Fingering numbers 5, 4, 2, 1, 5 are shown below the bass staff. The tempo marking *a tempo* is above the treble staff. The dynamic marking *mf* is below the treble staff.



Third system of musical notation. Treble and bass staves. Treble staff has a slur over the last four measures. Bass staff has a slur over the last four measures. Fingering numbers 3, 1, 2, 3, 4, 2, 3, 1, 2, 1, 3, 1 are shown above the treble staff. Fingering numbers 5 is shown below the bass staff.



Fourth system of musical notation. Treble and bass staves. Treble staff has a slur over the last four measures. Bass staff has a slur over the last four measures. Fingering numbers 3, 1, 2, 3, 4 are shown above the treble staff. Fingering numbers 4, 5, 4 are shown below the bass staff.



Fifth system of musical notation. Treble and bass staves. Treble staff has a slur over the last four measures. Bass staff has a slur over the last four measures. Fingering numbers 1, 2, 1, 1, 5, 2, 1, 1, 5, 5 are shown below the bass staff.

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation includes various notes, rests, and fingerings. The first system has a treble staff with a key signature of one flat and a bass staff with a key signature of one flat. The second system has a treble staff with a key signature of one flat and a bass staff with a key signature of one flat. The third system has a treble staff with a key signature of one flat and a bass staff with a key signature of one flat. The fourth system has a treble staff with a key signature of one flat and a bass staff with a key signature of one flat. The fifth system has a treble staff with a key signature of one flat and a bass staff with a key signature of one flat. The sixth system has a treble staff with a key signature of one flat and a bass staff with a key signature of one flat. The notation includes various notes, rests, and fingerings.

a tempo

mp *mf*

mf

mp *mf*

mf

Presto

p

Slower

f *rit.* *ff* *8va.*

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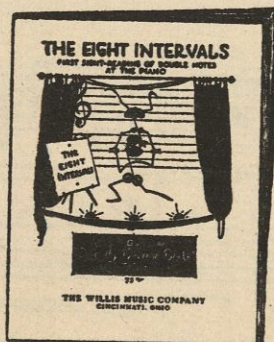
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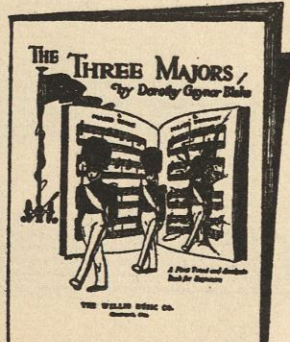
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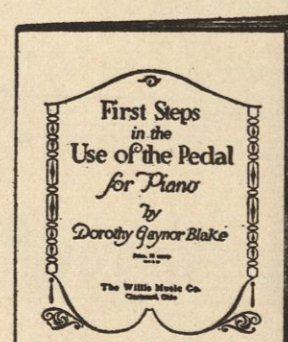
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